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THE CLEVELAND MUSEUM OF ART

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Lyonel Feininger

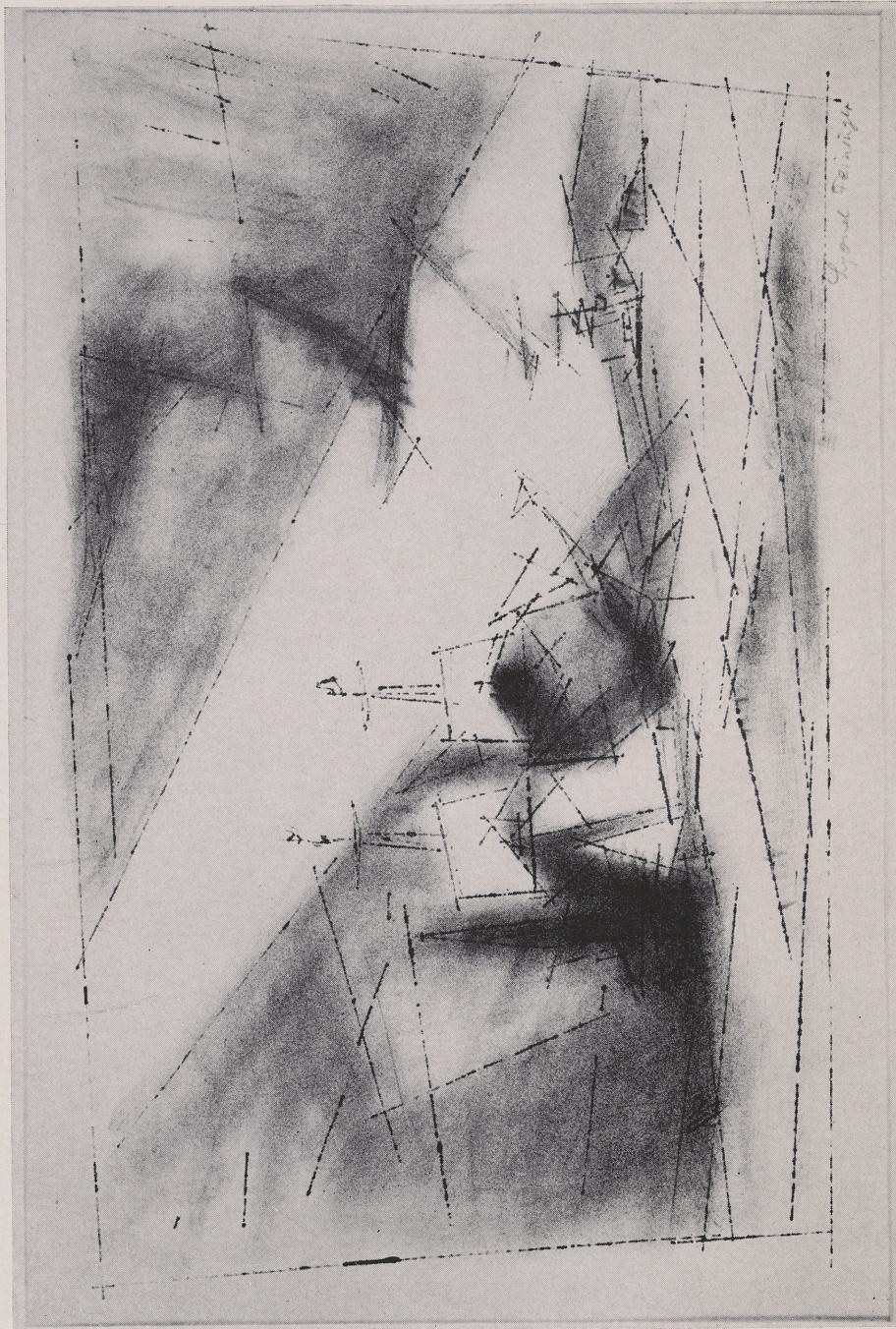


W.M.

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176. PARIS HOUSES

LENT BY THE MUSEUM OF ART,  
RHODE ISLAND SCHOOL OF DESIGN



241. OFF THE COAST

THE CLEVELAND MUSEUM OF ART (GIFT OF THE PRINT CLUB OF CLEVELAND)

the work of  
Lyonel Feininger

catalogue of an exhibition

sponsored by

The Print Club of Cleveland

and

The Cleveland Museum of Art

November 2 - December 9

1951

THE CLEVELAND MUSEUM OF ART

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THE CLEVELAND MUSEUM OF ART

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\* After the catalogue went to press the name of the Buchholz Gallery was changed to the Curt Valentin Gallery, Inc., New York.

## Preface

by

Leona E. Prasse

THE comprehensive exhibition of the *Work of Lyonel Feininger*, sponsored jointly by The Print Club of Cleveland and The Cleveland Museum of Art, has been brought together to launch The Print Club's 29th publication, a lithograph, "Off the Coast," by Lyonel Feininger, the 1951 presentation print to its membership. This and similar representative shows held in recent years in conjunction with previous publications serve to illustrate how the print in question is a product of the artist's whole creative experience. That this holds true, particularly, for the Feininger lithograph illustrated on the frontispiece of this catalogue, is apparent when it is viewed in relation to the present large show. Here may be found the various periods and styles of Feininger's long career, in all the media—oil, water-color, drawing and graphic work—in which he has given expression to his genius.

This is the first exhibition of Feininger's work to include a large section of his prints. Though not as well known as his paintings, his graphic work, none the less, forms an important and substantial part of his artistic achievement.

Lyonel Feininger approached the making of the lithograph, "Off the Coast," with the same seriousness, integrity of purpose and humility with which he undertakes all his work; he drew three stones of the same subject before producing one that satisfied him. In the final version the idea became fully crystallized and the composition, reduced to simplest terms, gained lucidity through abstraction.

"Off the Coast" is a distinguished print of lasting quality, a variation on a favorite theme of ships, romantic in content and lyric in mood. And it is a masterly lithograph showing an uncommon appreciation of the medium in which a full scale of gradations is sensitively employed to serve the artist's pictorial purpose and enhance his prismatic style.

Here, as in all the work of his maturity, the emphasis is on spatial relationships. The overlapping and transparent planes, intersecting straight dotted lines and the interpenetration of space by the powerful shaft of light are, in the hands of Feininger, creative devices which unite sea and sky in

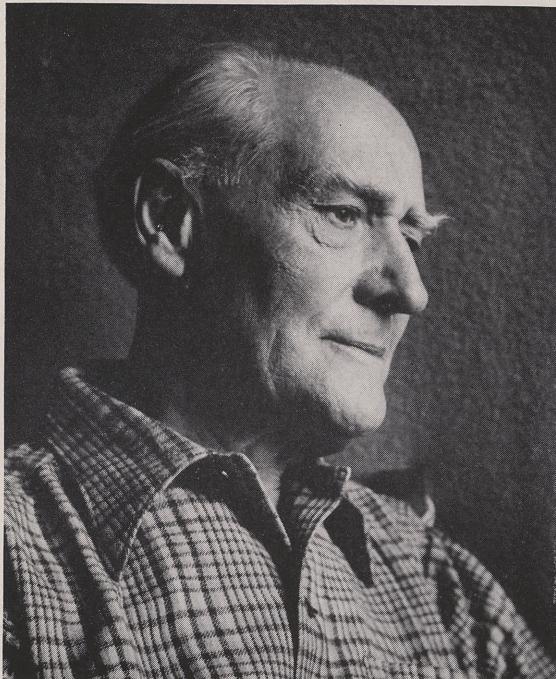
a universal harmony. Feininger's co-ordination of manual, emotional and intellectual disciplines have made possible this perfect synthesis of visual elements.

On behalf of The Trustees of both The Print Club of Cleveland and of The Cleveland Museum of Art, I wish to express special thanks and gratitude to Mr. and Mrs. Feininger, who gave so generously of their time and of themselves in going through their collection, in looking up data for the catalogue and in reading the manuscript, and who through their warm friendliness and never-tiring interest made the selecting of so many of their loans a stimulating and memorable experience.

Deep appreciation goes also to: Mr. Curt Valentin of the Buchholz Gallery, who graciously postponed his own Feininger Exhibition so that the Museum's could have precedence, and who has lent many oils and watercolors; to the individual collectors and to the directors and curators of many Museums, who, besides willingly consenting to lend, offered expressions of goodwill, congratulation and encouragement; to Mr. William M. Milliken, Director of the Museum, and to Mr. Henry Sayles Francis, Curator of Paintings, through whose understanding and cooperation this exhibition has become a reality; to Mrs. Nelle P. Adams for help in organizing the exhibition in its early stages; to Miss Elaine Evans of the Department of Prints and Drawings whose invaluable assistance with the catalogue and exhibition is gratefully acknowledged; to Miss Silvia Wunderlich, for editorial advice; to Mr. Richard Godfrey for photographic work; to Mr. Howard Allen, of Western Reserve University, for advice in typography and design; to Miss Agnes Mongan, Curator of Drawings at The Fogg Art Museum, for technical counsel; to The Museum of Modern Art, New York, and The Institute of Contemporary Art, Boston, whose respective exhibition catalogues of *Feininger-Hartley* in 1944 and *Villon-Feininger* in 1949 were of inestimable value.

And finally to Mr. Frederick S. Wight, Associate Director of The Institute of Contemporary Art, is due a special expression of gratitude for writing the introduction to this catalogue. Mr. Wight has written considerably on Feininger's work and is at present preparing a longer study; his discerning observations on the following pages are based on many conversations he had with Mr. and Mrs. Feininger this past summer.

The photograph of Lyonel Feininger on the opposite page is reproduced through the courtesy of Kosti Ruohomaa.



## Lyonel Feininger in Lincoln

by

Frederick S. Wight

LYONEL FEININGER is one of the few great American painters. Still active and at work, he has now just turned eighty. Fifty years of his life—from 1887 to 1937—were spent in Europe. Of all Americans who have painted abroad, Feininger has been away longest, has gained most from Europe, has surrendered to it least. He has kept his American citizenship, kept also his American youth, which was to color what followed. For his art is an art of reminiscence, and he has needed distance in time, in space, in order to transmute experience. Ripeness and growth are essential to his art.

Every painting is Feininger's life in petto, begun with a literal sketch which is put away for a minimum of six months—half a year serving for half a century. The sketch is a nineteenth century document; finally it is

recalled, transformed, disciplined into a twentieth century work. The core of each work is an object long held in affection or awe. "The older I get the more I am concerned with the problems of awareness, recollection and nostalgia. It seems obvious that the artist must strive to answer these questions, for longing is the impulse and mainspring of creative achievement." Feininger wrote this as early as 1916. Just as one grasps the power of transformation in his work by seeing the object underneath, one grasps the transformation in his life by considering his early days.

The artist's parents were professional musicians. Karl Feininger was a concert violinist and his wife accompanied him on the piano; she was also a singer and would have been in opera had her husband permitted it. When Lyonel was born his father was playing Beethoven quartets downstairs. The hour was six in the evening, July 17, 1871. The house was in St. Mark's Place, New York—Feininger lives within walking distance of the place today.

Lyonel Feininger's parents were young and gifted. They were often away on concert tours. They went to Europe—Karl had already studied at the Conservatory in Leipzig. They toured South America and played before the Emperor of Brazil. The three Feininger children tided over the longer intervals in Sharon, Connecticut. In New York the Feiningers often moved, but they had more ups than downs. They lived in the neighborhood of the east fifties, and the boy knew a great deal of loneliness in New York. He had a talent for music, for gaiety, for seeing objects with a child's literalness, making a ship or a locomotive his very own possession, as if it were a toy. All his life he has been an ingenious maker of children's toys. His early interests and delights have clung. So has his need for solitude, for going his own brooding way. Feininger has his Hans Christian Andersen side.

In Fifty-third Street he oscillated from the East River with its ships and steamers to the gulch of Fourth Avenue, with its trains that tore down through the city in the light of the day. The boy looked down from the bridges at the perspective of tracks. The locomotives were resplendent with red wheels and brass pipes; they raced ahead of the train and dodged out of the way through a flying switch, while the brakemen yanked the palms off their hands grinding on the brakes as the trains coasted into the station. At the end of the street sails, house high, triangulated the open space and vanished. But the great wonder of his childhood was on Third Avenue. Drays came down from the north one day bringing huge iron bee-hives which were placed at intervals along the sidewalk. A few weeks later and they had grown into iron trees with upreaching arms. Then the cross girders and then the tracks: there were to be trains above and below.

One summer when his parents were on tour he was left with friends who had a florist shop on Third Avenue. There were too many tuberoses; they were overpowering in the summer heat; there were too many funeral wreaths. The boy sat in the open doorway and watched the trains go by overhead, and all the white faces in the windows seemed to him to be ghosts. And he began to draw ghosts.

The Feininger home was full of music. The boy sat in the basement dining room, listening to the concerts through the grating which heated the drawing room overhead. He was to play the violin. He spent his boyhood practicing, from four to six hours a day. There were more hours ruling the staves for his father's compositions, page after page. Feininger thinks in terms of music to this day, and he sees the legible architecture in a sheet of music. He composes with straight lines. His art is not altogether Cubism. Cubism and Feininger were timed right for each other and he took advantage of it. But the major influence in his art is the music of Bach. His lines are placed and spaced as particularly as notes, and each line has its full value. "I am incomplete, part of me lies fallow, is tortured if I cannot have music—it is imperative to my existence."

"Part of me lies fallow"—some inner timing takes over the development of Feininger's life. The least self-seeking of men, he suddenly responds to circumstances as a plant answers to season and light. He followed his parents abroad to study the violin in Leipzig as his father had done. His intended teacher was out of the country. Waiting in Hamburg, young Feininger drifted into art school and never went to Leipzig. Instead he became a caricaturist for the humorous periodicals, *Ulk* and *Lustige Blätter* in Berlin. Later he drew for *Le Témoin* in Paris. Still in Paris, he drew comic strips, funny papers as they were called, for the *Chicago Tribune*. The drawing of caricatures at least prepared him for transforming subject matter, for distilling significance out of appearances. By 1905 he was writing, "To shorten the way from the head to the hand, this we have to achieve."

Feininger left Paris in 1908 and returned to Germany, to Zehlendorf in the outskirts of Berlin. Here he settled to paint. By now he had married, and this marriage was to provide a lifelong climate of understanding and encouragement. His slow metamorphosis from illustrator to painter absorbed the years before the First World War. He struggled to break up perspective, he inverted it, making objects grow larger with distance. "I have advanced so far now that I must by all means communicate something beyond mere impressions of sensation."

He saw Paris again in 1911 and met Delaunay—who had such an influence on the Munich group. He resumed his friendship with Pascin,

which dated from his former visit. Back in Zehlendorf, he was now sought out by Schmidt-Rottluff and Heckel. Franz Marc invited him to show in the first of Berlin's "Autumn Salons" in 1913. Feininger now began the series of bridge paintings in Weimar, his "first development in conscious Cubism."

He stayed in Germany through the war, and by 1917 he found himself an enemy alien reporting to the police. Food grew scarce. The Feiningers gave what they could to their children; the painter himself weighed no more than a hundred pounds. He kept quietly, rigorously at work, and it was at this time that Herwart Walden gave him his first one-man show in Berlin. It was Feininger's first, sudden, unexpected success.

With the close of the war he met the architect Walter Gropius and a new chapter of good fortune opened. Gropius had just been asked to take over the Kunstschule at Weimar. The Bauhaus, a revolution in education, in the potentialities of twentieth century living, was the result. Feininger was the first of the distinguished and talented men whom Gropius invited to join him. As "form-master" the painter stayed with the school for twelve years, six in Weimar, six in Dessau, where Feininger was associated intimately with Kandinsky and Klee.

The years in and just before Weimar account for the bulk of Feininger's graphic work. The discipline of the woodcut seems to have perfected his formal language. This sudden excursion into black and white—six years and it was nearly over—seems to have given him a new facility, simplicity and strength. His woodcuts are less dependent than his paintings on an actual course. Some have the "architectural look of a sheet of music," of which Feininger speaks. There had been a few lithographs as early as 1906, and in the last year he has returned to this medium, giving us such tenuous but precise prints as "Off the Coast," which, made for The Print Club of Cleveland, brought about the occasion of the current exhibition.

The twenties were the years of emancipation in Feininger's art. He turned from the organization of surface to the organization of space. Having mastered depth, a new simplicity and serenity took the place of the dynamic and congested compositions of the war years which were so full of tension and stress. The vast space now liberated and calmed, and Feininger's Cubism became more personal. He learned how to abstract his subject and "open up the space around it, and bring it to life."

Feininger's use and understanding of space is quite specially of this century. He "sets the object in its own space." By this he means that he has unlearned the last century's concept of a three dimensional void. Instead, he gradually makes a clearing around the object through a series of projections, establishing the object's "own space" out of an amorphous

environment. This is the very pattern of experience, as man moves from childhood into adult knowledge, exploring, extending, taking over his universe. Feininger's object—with which he begins—grows outward; it grows as a crystal grows, organizing space according to its own nature.

Toward the end of the Bauhaus days Feininger had a brief triumph in a series of paintings done on commission for the city of Halle. Then the ugly fanatical years began, and the liberal sparks were trampled out, one after another. The hostility increased, seeking out even so detached and withdrawn a temperament as Feininger's. The Feininger children were now grown, and they emigrated to America. The painter was here teaching in Mills College in 1936, and the following year he was home for good.

He had been away too long. He arrived without his European reputation, and was sustained by a small group of appreciators of his work. The Museum of Modern Art gave him an exhibition along with Marsden Hartley in 1944; The Institute of Contemporary Art gave him an exhibition with Jacques Villon in 1949, and the current exhibition now offers a comprehensive account of his life's work.

Walter Gropius, when asked if he felt that Feininger's art was essentially architectural, answered, "No, I don't believe Feininger thinks or builds in terms of architecture. Those straight lines are rays. They are not architectural, they are optical." Feininger explores space as light explores it.

But figures of speech can only hover around a work of art, somewhat as Feininger himself creates a penumbra for his subject. The straight lines in Feininger's art are also music. They are strings under tension, dotted and dashed as though in vibration. "This is essential. If the lines were ruled hard all the sensibility would be gone." We must remember that Feininger has been a violinist all his life.

Of late the music has played more softly. A tenuous quality has descended on Feininger's work which is for the most part in watercolor or lithography, atmospheric media closely allied in the artist's hands. The romantic, nostalgic emotion in Feininger shines through the bars of discipline and structure and opens a world of horizons, ships, and sinking suns.

This summer the artist has been living in the home of Walter Gropius in Lincoln, Massachusetts. The house is a crystallization of the Bauhaus, conceived in a philosophy of simplicity and fitness, acclimatized in a landscape which has grown up around it and accepted it. Here Feininger has been fervently active, busily spinning his web of lines until the room where he draws and paints becomes at once a spiritual laboratory and the quintessential core of the building. "My life has been one long holiday. I have always kept myself free to do as I choose. I am always at work."

## Chronology

1871 Born New York City. Parents, concert musicians; father, Karl, violinist and composer; mother, Elizabeth Lutz, pianist and singer. Occasional visits to Sharon, Connecticut and Columbia, South Carolina.

1880-1883 Studied violin with father. Played in concerts at 12.

1887 Visited Germany to study music. Gave up musical career for one of painting.

1887-1891 Studied at Kunstgewerbeschule, Hamburg; Berlin Academy.

1892 In Paris, attended life classes at Colarossi.

1893-1906 Illustrator for *Ulk* and *Lustige Blätter*, Berlin.

1906-1908 In Paris. 1906—Cartoonist for *The Chicago Sunday Tribune*, sending two pages of comics weekly, "The Kin-der-Kids" and "Wee Willie Winkie's World." 1906-1907—Cartoonist for *Le Témoin*.

1908 Moved to Zehlendorf, near Berlin. To London twice.

1911 Visited Paris where he saw work of Cubists.

1913 On invitation of Franz Marc exhibited with *The Blue Rider* group in First German Autumn Salon, Berlin.

1919-1924 Taught painting and graphic arts at Bauhaus, Weimar.

1925-1933 Artist in residence at Bauhaus, Dessau.

1921-1926 Composed organ fugues which were performed in Germany and Switzerland.

1924 Helped to form *The Blue Four* with Kandinsky, Klee and Jawlensky. This group exhibited in New York, Chicago, on the West Coast and in Mexico, 1925-34.

1924-1935 Summers at Deep, Pomerania, on Baltic Sea, except 1931, spent in Brittany, France.

1929-1931 In Halle, at intervals, painting canvas presented by Halle to City of Magdeburg. 11 paintings and 28 drawings purchased by Halle for Moritzburg Museum.

1931 Retrospective exhibition, National Gallery, Berlin.  
Exhibition, Folkwang Museum, Essen.

1936 Returned to U.S. to teach summer session, Mills College, California.  
Back to Berlin, via Sweden.

1937 Again taught summer session Mills College; then took up permanent residence in New York.

1937-1944 Summers in country, Falls Village, Connecticut.

1938 Murals for Marine Transportation Building and Masterpieces of Art Building, New York World's Fair 1939.

1944 Exhibition *Feininger-Hartley*, Museum of Modern Art.

1945 Taught summer session Black Mountain College, North Carolina.

1946-1948 Summers in Stockbridge, Massachusetts.

1949 Exhibition *Jacques Villon-Lyonel Feininger*, The Institute of Contemporary Art, Boston.

1949 Summer at Long Island, New York.

1950 Summer at Cambridge and Plymouth, Massachusetts.

1951 Summer at South Lincoln and Plymouth, Massachusetts.

# Catalogue

All works are lent by Mr. and Mrs. Lyonel Feininger unless otherwise credited.

Measurements are in inches for oils, watercolors and drawings, and in millimeters for prints; height precedes width.

## OIL PAINTINGS

- 1 THE GREEN BRIDGE, PARIS. 1909.  $39 \times 31\frac{3}{4}$  ins.
- 2 LONGUEUIL, NORMANDY. 1909.  $31\frac{1}{2} \times 39$  ins. *Lent by the Buchholz Gallery, Inc., New York.* (Pl. I)
- 3 EARLY ATTEMPTS AT CUBIC FORMS. 1912.  $17\frac{3}{4} \times 23\frac{3}{4}$  ins. *Lent by Gerald and Hilda Jonas, Cincinnati.*
- 4 THE SIDE WHEELER. 1913.  $31\frac{3}{4} \times 39\frac{5}{8}$  ins. *Lent by The Detroit Institute of Arts.* (Pl. I)
- 5 HIGH HOUSES II. 1913.  $39\frac{1}{2} \times 31\frac{1}{2}$  ins. *Lent by Mr. and Mrs. Roy R. Neuberger, New York.*
- 6 BRIDGE V. 1919.  $31\frac{1}{2} \times 39\frac{3}{4}$  ins. *Lent by the Philadelphia Museum of Art.* (Pl. II)
- 7 OLD AMERICAN LOCOMOTIVE. 1924 (begun in 1914).  $22\frac{1}{2} \times 47\frac{1}{4}$  ins.
- 8 THE BLUE CLOUD. 1925.  $19 \times 26\frac{1}{2}$  ins.
- 9 GABLES I, LÜNEBURG [Hanover]. 1925.  $37\frac{3}{4} \times 28\frac{1}{2}$  ins. (Pl. III)
- 10 TOWN GATE TOWER II. 1925.  $39\frac{1}{2} \times 31\frac{1}{2}$  ins. (Pl. IV)
- 11 BIRD CLOUD. 1926.  $17\frac{3}{4} \times 28\frac{1}{2}$  ins. *Lent by the Harvard University Art Museums.* (Pl. V)
- 12 CHURCH OF THE MINORITES II. 1926.  $47 \times 43$  ins. *Lent by the Walker Art Center, Minneapolis.*
- 13 THE GLORIOUS VICTORY OF THE SLOOP "MARIA." 1926.  $21\frac{1}{2} \times 33\frac{1}{2}$  ins. *Lent by the City Art Museum of St. Louis.* (Pl. VI)
- 14 MARINE. 1927.  $21\frac{3}{4} \times 35\frac{1}{2}$  ins. *Lent by the Buchholz Gallery, Inc.*
- 15 TOWN HALL II [Zottelstedt, Thuringia]. 1927.  $31\frac{1}{2} \times 39\frac{1}{2}$  ins. *Lent by the Buchholz Gallery, Inc.*
- 16 THE STEAMER "ODIN" II. 1927.  $26\frac{1}{2} \times 39\frac{1}{2}$  ins. *Lent by The Museum of Modern Art, acquired through the Lillie P. Bliss Bequest.* (Pl. VII)
- 17 GABLES III, LÜNEBURG. 1929.  $42\frac{1}{2} \times 34\frac{3}{4}$  ins. *Lent by Stanley R. Resor, Greenwich, Connecticut.*

18 GELMERODA XII [Thuringia]. 1929.  $39\frac{1}{2}$  x  $31\frac{1}{2}$  ins. Lent by the Museum of Art, Rhode Island School of Design, Providence.

19 SUNSET. 1930. 19 x  $30\frac{1}{2}$  ins. Lent by the Museum of Fine Arts, Boston. (Pl. V)

20 CATHEDRAL. 1930.  $49\frac{1}{4}$  x  $39\frac{1}{2}$  ins. Lent by the Buchholz Gallery, Inc.

21 WESTERN SEA. 1932.  $23\frac{3}{4}$  x  $29\frac{3}{4}$  ins. Lent by the Springfield Museum of Fine Arts, Springfield, Massachusetts. (Pl. VIII)

22 GELMERODA XIII. 1936.  $39\frac{1}{2}$  x  $31\frac{1}{8}$  ins. Lent by The Metropolitan Museum of Art. (Pl. IX)

23 DUNES AND BREAKWATERS. 1939. 21 x  $37\frac{1}{2}$  ins. Lent by John Nicholas Brown, Newport, Rhode Island.

24 MANHATTAN I. 1940.  $39\frac{1}{2}$  x  $31\frac{1}{2}$  ins. Lent by the Buchholz Gallery, Inc.

25 GABLES IV. 1941.  $24\frac{1}{2}$  x  $28\frac{1}{2}$  ins. (Pl. X)

26 CITY AT NIGHT. 1941. 36 x 24 ins. Lent by the Buchholz Gallery, Inc.

27 SEPTEMBER CLOUDS. 1941. 19 x  $30\frac{3}{8}$  ins. Lent by the Buchholz Gallery, Inc.

28 FISHER OFF THE COAST. 1941. 19 x 36 ins. Lent by John S. Newberry, Jr., Grosse Pointe Farms, Michigan.

29 CATHEDRAL, CAMMIN [on the Baltic]. 1942. 19 x 28 ins. Lent by the Buchholz Gallery, Inc.

30 ALARM (also called CHURCH IN WINTER). 1942.  $36\frac{1}{2}$  x  $25\frac{1}{4}$  ins. Lent by the Museum, Cranbrook Academy of Art.

31 THE COAST OF NEVERMORE I. 1942. 20 x 36 ins. Lent by Mr. and Mrs. John B. Dempsey, Cleveland. (Pl. XI)

32 MANHATTAN, DAWN. 1944. 35 x 28 ins. (Pl. XII)

33 MANHATTAN FROM THE EARLE. 1944. 35 x 28 ins. Lent by the Buchholz Gallery, Inc.

34 DUNES WITH RAY OF LIGHT II. 1944. 20 x 35 ins. Lent by the Albright Art Gallery, Buffalo.

35 BLUE COAST. 1944. 18 x 34 ins. Lent by The Columbus Gallery of Fine Arts.

36 DUNES, MOONGLOW. 1944. 24 x 36 ins. Lent by Dr. Emil L. Froelicher, New York.

37 THE TOWER. 1946. 23 x 16 ins.

38 DUSK. 1946. 28 x 39 ins. Lent by the Buchholz Gallery, Inc.

39 RACING SKERRY CRUISERS (also called YACHT RACE). 1946. 13 x 25 ins. Lent by J. F. Seiberling, Akron. (Pl. X)

40 TOWN HALL OF CAMMIN. 1947. 25 x 20 ins. *Lent by the Buckholz Gallery, Inc.* (Pl. XII)

41 BALTIC—A RECOLLECTION. 1947. 20 x 35 ins. *Lent by The Toledo Museum of Art.* (Pl. XI)

42 AFTERGLOW II. 1948. 17 x 24 ins.

43 HIDDEN VILLAGE. 1948. 20 x 24 ins. *Lent by the Buckholz Gallery, Inc.*

44 DUNES. 1949. 18 x 30 ins. *Lent by the Buckholz Gallery, Inc.*

## WATERCOLORS AND DRAWINGS

45 THE LITTLE FELLOW MUSED AT IT LONG. Illustration for "How Fritz Became a Wizard" by John Kendrick Bangs in *Harper's Young People*, October, 1894. Pen and ink and ink wash; 6 $\frac{5}{8}$  x 5 ins. *Lent by The Library of Congress.*

46 IT NEARLY BLINDED HIM. Illustration for "How Fritz Became a Wizard" (see No. 45). 1894. Pen and ink and ink wash; 6 x 7 $\frac{1}{8}$  ins. *Lent by The Library of Congress.*

47 HURRYING PEOPLE. 1907. Black and blue ink and crayon; 11 x 8 $\frac{9}{16}$  ins.

48 THE MILLER AND HIS CHILD. 1907. Ink and crayon; 11 $\frac{3}{16}$  x 9 $\frac{1}{8}$  ins.

49 PEDESTRIANS. 1907. Ink and crayon; 10 $\frac{7}{8}$  x 8 $\frac{9}{16}$  ins.

50 DAS REITHAUS. 1923. Watercolor; 8 $\frac{7}{8}$  x 13 ins. *Lent by the Philadelphia Museum of Art.*

51 ST. JOHANNES II [Lüneburg]. 1923. Ink and charcoal; 11 $\frac{13}{16}$  x 9 ins. *Lent by Leona E. Prasse, Cleveland.* (Pl. XIII)

52 MARINE II. 1925. Watercolor and ink; 9 $\frac{1}{4}$  x 15 ins. *Lent by John S. Newberry, Jr., Grosse Pointe Farms, Michigan.* (Pl. XIV)

53 GELMERODA. 1927. Ink and charcoal; 14 $\frac{3}{8}$  x 11 $\frac{3}{8}$  ins.

54 REGA MÜNDUNG. 1928. Ink and charcoal; 11 $\frac{1}{4}$  x 15 $\frac{7}{8}$  ins.

55 SUNSET ON THE BEACH. 1930. Charcoal; 11 $\frac{1}{2}$  x 15 $\frac{7}{8}$  ins.

56 THE GREAT YACHT "ENTERPRISE." 1931. Watercolor; 13 $\frac{3}{8}$  x 20 ins. *Lent by the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts.*

57 BEACH AT WEST DEEP [on the Baltic]. 1932. Watercolor; 8 $\frac{5}{8}$  x 16 $\frac{5}{16}$  ins. *Lent by the City Art Museum of St. Louis.*

58 POSSENDORF [Saxony]. 1934. Ink; 11 $\frac{7}{8}$  x 10 ins.

59 THREE-MASTED BARQUE WITH BRIGANTINE. 1934. Ink; 7 $\frac{9}{16}$  x 11 $\frac{11}{16}$  ins.

60 WAITING SHIP. 1934. Ink and watercolor;  $9\frac{3}{8}$  x  $11\frac{7}{8}$  ins.

61 DAWN. 1934. Watercolor; 11 x 15 ins. *Lent by Dr. and Mrs. Frank Seiberling, Jr., Columbus.*

62 OLD TOWER. 1935. Ink;  $9\frac{7}{16}$  x  $13\frac{1}{4}$  ins.

63 TENEMENT HOUSES. 1935. Watercolor and ink;  $10\frac{1}{4}$  x  $16\frac{1}{4}$  ins. *Lent by Mr. and Mrs. Frank Laurens, Cincinnati.*

64 LONESOME SHORES. 1938. Watercolor and ink;  $13\frac{1}{4}$  x 21 ins. *Lent by the San Francisco Museum of Art, Permanent Collection.*

65 LAID UP. 1939. Ink;  $11\frac{3}{16}$  x  $15\frac{3}{4}$  ins.

66 THE RIVER. 1940. Watercolor and ink; 13 x 20 ins. *Lent by the Worcester Art Museum.* (Pl. XIV)

67 UNDER A BROWN SUN. 1941. Watercolor and ink;  $11\frac{3}{8}$  x  $18\frac{7}{8}$  ins.

68 INCOMING FISHER FLEET. 1941. Watercolor, ink and charcoal;  $11\frac{3}{16}$  x 19 ins. *Lent by The Dudley Peter Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio.*

69 BARQUE. 1942. Ink; 11 x 15 ins.

70 BLUE HEADLAND. 1942. Watercolor and ink;  $12\frac{3}{8}$  x  $18\frac{3}{16}$  ins.

71 GOTHIC CHURCH II. 1942. Watercolor; 18 x 13 ins. *Lent by the Buchholz Gallery, Inc.*

72 VILLAGE. 1942. Watercolor;  $12\frac{1}{2}$  x  $18\frac{7}{8}$  ins. *Lent by the Buchholz Gallery, Inc.*

73 GOTHIC CHURCH I. 1942. Watercolor;  $13\frac{1}{16}$  x  $21\frac{3}{4}$  ins. *Lent by The Toledo Museum of Art.*

74 OFF THE COAST. 1942. Watercolor, ink and charcoal;  $11\frac{1}{2}$  x  $17\frac{3}{4}$  ins. *Lent by the Whitney Museum of American Art, New York.*

75 DEAD END. 1942. Watercolor, ink and charcoal;  $18\frac{7}{8}$  x  $16\frac{5}{16}$  ins. *Lent by the Worcester Art Museum.*

76 ICEBERG III. 1943. Watercolor, ink and charcoal;  $12\frac{1}{2}$  x  $18\frac{7}{8}$  ins.

77 MID-MANHATTAN II. 1943. Charcoal;  $12\frac{5}{8}$  x  $9\frac{3}{8}$  ins.

78 HER MAJESTY THE BARQUE II. 1943. Watercolor and ink;  $12\frac{3}{8}$  x  $13\frac{7}{8}$  ins. *The Cleveland Museum of Art, The Hinman B. Hurlbut Collection.* (Pl. XV)

79 QUIMPER AT NIGHT. 1943. Watercolor, ink and charcoal; 10 x  $17\frac{1}{2}$  ins. (sight). *Lent by Mrs. Malcolm L. McBride, Cleveland.* (Pl. XV)

80 BLUE BARQUE. 1944. Watercolor, ink and charcoal;  $12\frac{5}{8}$  x 19 ins.

81 CLOUDS OVER THE DUNES. 1944. Watercolor, ink and charcoal;  $12\frac{7}{16}$  x  $18\frac{7}{8}$  ins.

82 MANHATTAN. 1944. Ink and watercolor;  $9\frac{7}{16}$  x  $12\frac{1}{2}$  ins.

83 STEAMSHIPS. 1944. Watercolor, ink and charcoal;  $12\frac{1}{4}$  x  $18\frac{13}{16}$  ins.

84 THE CHOIR. 1945. Watercolor;  $18\frac{1}{2}$  x  $12\frac{3}{4}$  ins. *Lent by the Buchholz Gallery, Inc.*

85 GLORIOUS DAY. 1945. Watercolor;  $12$  x  $18\frac{1}{2}$  ins. *Lent by the Buchholz Gallery, Inc.*

86 CHURCH IN TREPTOW [on the Baltic]. 1946. Ink, watercolor and charcoal;  $9\frac{7}{16}$  x  $12\frac{3}{8}$  ins.

87 CONNECTICUT. 1946. Ink, watercolor and charcoal;  $8\frac{15}{16}$  x  $13\frac{15}{16}$  ins.

88 CONNECTICUT I. 1946. Ink, watercolor and charcoal;  $9\frac{5}{16}$  x  $14$  ins.

89 CONNECTICUT V. 1946. Ink, watercolor and charcoal;  $9\frac{5}{16}$  x  $14\frac{1}{4}$  ins.

90 LOCOMOTIVE. 1946. Ink, watercolor and charcoal;  $9\frac{1}{16}$  x  $12\frac{1}{4}$  ins. (Pl. XVI)

91 THE OLD TOWER. 1946. Ink, wash and charcoal;  $19\frac{1}{8}$  x  $13\frac{7}{8}$  ins.

92 OLD TOWER. 1946. Ink, watercolor and charcoal;  $9\frac{7}{16}$  x  $12\frac{7}{16}$  ins.

93 GELMERODA II. 1946. Watercolor;  $18\frac{7}{8}$  x  $13\frac{3}{8}$  ins. *Lent by the Buchholz Gallery, Inc.*

94 STORM. 1946. Watercolor;  $12\frac{1}{4}$  x  $18\frac{3}{4}$  ins. *Lent by the Buchholz Gallery, Inc.*

95 THUNDER HEAD. 1946. Watercolor;  $12\frac{1}{2}$  x  $18\frac{7}{8}$  ins. *Lent by the Buchholz Gallery, Inc.*

96 VILLAGE CHURCH IN THURINGIA (DRÖBSDORF). 1946. Ink, watercolor and charcoal;  $9\frac{1}{2}$  x  $12\frac{7}{16}$  ins. *Lent by Ralph L. Wilson, Canton.*

97 BALTIC DUNES. 1947. Watercolor, ink and charcoal;  $12\frac{3}{8}$  x  $18\frac{15}{16}$  ins.

98 GABERNNDORF [Thuringia]. 1947. Watercolor, ink and charcoal;  $10\frac{7}{16}$  x  $13\frac{3}{8}$  ins.

99 ST. GUÉNOLÉ, BRITTANY. 1947. Watercolor;  $12\frac{1}{4}$  x  $19$  ins. *Lent by the Buchholz Gallery, Inc.*

100 APPROACHING LAND. 1948. Watercolor, ink and charcoal;  $12\frac{5}{8}$  x  $19$  ins.

101 MANHATTAN CANYON. 1948. Watercolor;  $18$  x  $14$  ins. *Lent by The Baltimore Museum of Art.* (Pl. XIII)

102 CONNECTICUT SILOS. 1948. Watercolor;  $11\frac{1}{2}$  x  $18$  ins. *Lent by the Buchholz Gallery, Inc.*

103 DRIVEN ASHORE. 1948. Watercolor;  $11\frac{3}{4}$  x  $18$  ins. *Lent by the Buchholz Gallery, Inc.*

104 MANHATTAN TENEMENTS. 1948. Watercolor;  $18$  x  $13\frac{1}{2}$  ins. *Lent by the Buchholz Gallery, Inc.*

105 SQUARE IN MANHATTAN. 1948. Watercolor; 12 x 18 $\frac{1}{4}$  ins. *Lent by the Buchholz Gallery, Inc.*

106 BY THE RIVER. 1948. Watercolor; 10 $\frac{3}{4}$  x 18 $\frac{1}{2}$  ins. *Lent by John S. Newberry, Jr., Grosse Pointe Farms, Michigan.*

107 CLOUD OVER THE BALTIC. 1949. Watercolor; 12 x 18 $\frac{1}{2}$  ins. *Lent by the Buchholz Gallery, Inc.*

108 BLUE FAN-SHAPED CLOUD. 1950. Watercolor, ink and charcoal; 12 $\frac{1}{2}$  x 19 ins.

109 DOWN SECOND AVENUE. 1950. Ink, watercolor and charcoal; 12 $\frac{1}{2}$  x 9 $\frac{7}{16}$  ins.

110 FAR-AWAY RIVER. 1950. Ink, watercolor and charcoal; 8 $\frac{1}{8}$  x 12 $\frac{7}{16}$  ins.

111 HEADLAND. 1950. Watercolor, ink and charcoal; 12 $\frac{1}{2}$  x 18 $\frac{7}{8}$  ins.

112 HOUSES IN HILDESHEIM [Hanover]. 1950. Watercolor, ink and charcoal; 20 $\frac{3}{8}$  x 15 $\frac{7}{16}$  ins.

113 LUMINOSITY. 1950. Watercolor, ink and charcoal; 15 $\frac{1}{2}$  x 20 $\frac{1}{4}$  ins. (Pl. XVI)

114 PARIS. 1950. Ink and charcoal; 12 $\frac{7}{16}$  x 18 $\frac{7}{8}$  ins.

115 RAIN. 1950. Wash, ink and charcoal; 11 $\frac{3}{8}$  x 18 $\frac{15}{16}$  ins.

116 RUINS. 1950. Ink, wash and charcoal; 7 $\frac{15}{16}$  x 11 ins.

117 SMOKE WREATH. 1950. Watercolor, ink and charcoal; 12 $\frac{5}{8}$  x 19 ins.

118 SQUALL. 1950. Watercolor, ink and charcoal; 12 $\frac{1}{2}$  x 18 $\frac{7}{8}$  ins.

119 BALTIC FREIGHTER. 1950. Watercolor; 12 x 18 $\frac{1}{2}$  ins. *Lent by the Buchholz Gallery, Inc.*

120 CAPE THISTLE. 1950. Watercolor; 9 x 12 ins. *Lent by the Buchholz Gallery, Inc.*

121 DESERTED PLACE. 1950. Watercolor; 9 $\frac{3}{8}$  x 12 ins. *Lent by the Buchholz Gallery, Inc.*

122 HOUSES BY THE RIVER. 1950. Watercolor; 12 x 18 $\frac{1}{2}$  ins. *Lent by the Buchholz Gallery, Inc.*

123 STUDY—YELLOW AND BLACK. 1950. Watercolor; 9 x 12 ins. *Lent by the Buchholz Gallery, Inc.*

124 OFF THE COAST. 1950. Preparatory drawing for lithograph, The Print Club of Cleveland Publication No. 29, 1951 (Cat. No. 241). Ink and charcoal; 9 $\frac{3}{4}$  x 15 $\frac{3}{8}$  ins. *The Cleveland Museum of Art, Gift of Mr. and Mrs. Lyonel Feininger.*

125 OFF THE COAST. 1950. Preparatory drawing for lithograph (Cat. No. 241). Lithographic ink and charcoal; 12 $\frac{7}{16}$  x 16 $\frac{11}{16}$  ins. *The Cleveland Museum of Art, Gift of The Print Club of Cleveland.*

126 MANHATTAN I. Preparatory drawing for lithograph (Cat. No. 243). 1951. Lithographic ink and charcoal;  $12\frac{7}{16}$  x  $9\frac{1}{2}$  ins.

127 MANHATTAN II. Preparatory drawing for lithograph (Cat. No. 245). 1951. Lithographic ink and charcoal;  $12\frac{9}{16}$  x  $9\frac{1}{2}$  ins.

## WOODCUTS

The numbers preceded by "F" are the artist's key numbers.

128 CHURCH AT TAUBAUCH [Thuringia]. 1918. 179 x 221 mm.  
F. 1801. *Lent by the San Francisco Museum of Art, Albert M. Bender Collection.*

129 VILLA ON THE BEACH. 1918. 225 x 283 mm. F. 1802a.

130 DAASDORF [Thuringia]. 1918. 334 x 427 mm. F. 1803.

131 GELMERODA VII. 1918. 402 x 334 mm. F. 1804.

132 YACHT RACE. 1918. 143 x 191 mm. F. 1806.

133 OLD SHELL BACKS. 1918. 151 x 231 mm. F. 1806a. *Anonymous Loan.*

134 LIGHTHOUSE. 1918. 114 x 173 mm. F. 1813. *Lent by The Baltimore Museum of Art.*

135 LETTERHEAD: THE STEAMER "ODIN." 1918. 101 x 136 mm.  
F. 1815.

136 LETTERHEAD: LITTLE HUNTER'S LODGE. 1918. 103 x 99 mm.  
F. 1816.

137 LETTERHEAD: HOUSES. 1918. 97 x 126 mm. F. 1821.

138 GELMERODA. 1918. 285 x 232 mm. F. 1825. *Lent by Mr. and Mrs. Perry T. Rathbone, St. Louis.*

139 MARINE. Issued with the publication *Rote Erde*. 1918. 169 x 226 mm. F. 1828. *Lent by The Museum of Modern Art, Gift of Paul J. Sachs.*

140 LETTERHEAD: FIR TREES AND MOUNTAINS. 1918. 111 x 102 mm.  
F. 1830a.

141 HERMSDORF [Silesia]. 1918. 224 x 270 mm. F. 1836.

142 TOWN HALL, ZOTTELSTEDT. 1918. 228 x 279 mm. F. 1837.  
*Lent by the Museum of Art, Rhode Island School of Design, Providence.*

143 MARKWIPPACH [Thuringia]. 1918. 225 x 277 mm. F. 1840.

144 MOUNTAIN VILLAGE. 1918. 224 x 167 mm. F. 1844.

145 CITY AT NIGHT. 1918. 116 x 174 mm. F. 1847.

146 WINDMILL IN WERDER [Brandenburg]. 1918. 179 x 179 mm.  
F. 1850.

147 LETTERHEAD: SHIPS IN PORT. 1918. 82 x 117 mm. F. 1859. *Lent by The Museum of Modern Art.*

148 HOUSES IN PARIS. 1918. 332 x 387 mm. F. 1861.

149 SHIPS. Bonus given with anthology of verse, *Die Dichtung*. 1918. 280 x 376 mm. F. 1862. *Lent by The Museum of Modern Art.*

150 THE PIPE SMOKER. 1918. 175 x 175 mm. F. 1863.

151 VILLA ON THE BEACH. 1918. 128 x 173 mm. F. 1865.

152 LETTERHEAD: WAGON CROSSING A BRIDGE. 1918. 80 x 110 mm. F. 1867. *Lent by The Museum of Modern Art.*

153 MARINE I. 1918. 167 x 210 mm. F. 1878.

154 STREET IN PARIS. 1918. 544 x 411 mm. F. 1883.

155 FISHING FLEET. 1918. 124 x 163 mm. F. 1884. (Pl. XVII)

156 PROMENADE. From the Bauhaus publication No. 3A, 1921, *Erste Mappe: Meister d. Staatlichen Bauhauses in Weimar*. 1918. 370 x 295 mm. F. 18102. *Lent by The Museum of Modern Art.*

157 LETTERHEAD: THE HACK. 1919. 85 x 89 mm. F. 1906.

158 OLD TARS. 1919. 128 x 186 mm. F. 1907.

159 ANGLERS. 1919. 163 x 199 mm. F. 1909.

160 BOAT IN A LANDSCAPE. 1919. 80 x 121 mm. F. 1913. *Anonymous Loan through the courtesy of the San Francisco Museum of Art.*

161 CATHEDRAL. Cover, the first proclamation of the Bauhaus in Weimar. 1919. 305 x 189 mm. F. 1923. *Lent by The Museum of Modern Art, Gift of Mrs. John D. Rockefeller, Jr.*

162 BENZ [on the Baltic]. 1919. 199 x 260 mm. F. 1927.

163 LETTERHEAD: LITTLE LOCOMOTIVE. 1919. 52 x 85 mm. F. 1936.

164 RAILROAD VIADUCT. 1919. 333 x 428 mm. F. 1941. *Lent by Ralph L. Wilson, Canton.*

165 SHIPYARD. 1919. 137 x 139 mm. F. 1948.

166 FARMYARD. 1919. 173 x 229 mm. F. 1949.

167 CRUISING SHIPS. 1919. 171 x 225 mm. F. 1955. *Lent by the National Gallery of Art, Rosenwald Collection.* (Pl. XVIII)

168 SAILBOATS. 1919. 148 x 170 mm. F. 1963. *Anonymous Loan through the courtesy of the San Francisco Museum of Art.* (Pl. XVIII)

169 HOUSES IN OLD PARIS. 1919. 313 x 253 mm. F. 1964.

170 MELLINGEN [Thuringia]. Large Block. 1919. 304 x 254 mm. F. 1965. *Lent by the Philadelphia Museum of Art.*

171 LEHNSTEDT [Thuringia]. 1919. 253 x 305 mm. F. 1966. *Lent by the National Gallery of Art, Rosenwald Collection.*

172 WINDMILL. 1919. 255 x 305 mm. F. 1967.

173 TROISTEDT [Thuringia]. 1919. 172 x 221 mm. F. 1972. *Anonymous Loan.*

174 THE LANTERN ON THE BRIDGE. 1920. 160 x 194 mm. F. 2004.

175 THE WRECK. 1920. 161 x 171 mm. F. 2005.

176 PARIS HOUSES. 1920. 373 x 271 mm. F. 2006. *Lent by the Museum of Art, Rhode Island School of Design, Providence.*  
(Cover)

177 FIR TREES AND SUN. 1920. 142 x 171 mm. F. 2011.

178 LETTERHEAD: LIGHTHOUSE AND SHIPS. 1920. 111 x 136 mm.  
F. 2014.

179 LETTERHEAD: SHIPS. 1920. 80 x 110 mm. F. 2024.

180 CARNIVAL. 1920. 95 x 135 mm. F. 2032. *Lent by the San Francisco Museum of Art, Permanent Collection.*

181 ZIRCHOW [on the Baltic]. 1920. 203 x 245 mm. F. 2033.

182 VILLA ON THE BEACH. 1920. 266 x 342 mm. F. 2034. *Lent by the Philadelphia Museum of Art.*

183 Uncancelled woodblock for ARCHITECTURE (one of set, *Zwölf Holzschnitte*, Cat. Nos. 186-198). 1920. 154 x 227 mm.  
F. 2040.

184 GELMERODA. 1920. 331 x 245 mm. F. 2045.

185 THE GATE. 1920. 406 x 450 mm. *Lent by Mr. and Mrs. Richard S. Davis, Wayzata, Minnesota.*

186-198 Portfolio, *ZWÖLF HOLZSCHNITTE*, with Title-page. Bauhaus publication No. 2, Weimar, 1921. *Anonymous Loan.*

199 ON THE QUAY. 1921. 168 x 218 mm. F. 2101. *Lent by Mr. and Mrs. Milton Curtiss Rose, New York.*

200 ESTUARY. 1921. 162 x 230 mm. F. 2101.

201 MARINE II. 1921. 163 x 256 mm. F. 2104.

202 BOAT IN A FJORD. 1921. 125 x 130 mm. F. 2105. *Anonymous Loan through the courtesy of the San Francisco Museum of Art.*

203 FISHING SMACKS. 1921. 314 x 378 mm. F. 2108.

204 FUGEN. Cover for portfolio of fugues by Lyonel Feininger. 1922. 366 x 298 mm.

205 ST. NIKOLAI. 1923. 205 x 160 mm. F. 2304.

206 OUTSKIRTS OF BERLIN. 1924. 236 x 375 mm. F. 2402.

207 Uncancelled woodblock for OUTSKIRTS OF BERLIN (Cat. No. 206).

208 SUBURB WITH SUN. 1924. 249 x 393 mm. F. 2403. *Lent by The Detroit Institute of Arts.*

209 OLD GABLES IN LÜNEBURG. 1924. 247 x 407 mm. F. 2404.

210 LETTERHEAD: TREES AND STARS. 1928. 64 x 57 mm. F. 2803.

211 Uncancelled woodblock for TREES AND STARS (Cat. No. 210).

212 STREET IN TREPTOW. 1931. 165 x 280 mm. F. 3101.  
213 SHIPS AND STARS. Date undetermined. 137 x 230 mm.  
214 VILLAGE CHURCH. Date undetermined. 191 x 227 mm. *Lent by Mr. and Mrs. Franz R. Brotzen, Cleveland.*  
215 LANTERN. Date undetermined. 169 x 252 mm. *Lent by Ralph L. Wilson, Canton.* (Pl. XVII)

## ETCHINGS AND DRYPOINTS

216 MONTMARTRE, PARIS II. 1910. Etching; 270 x 198 mm.  
217 THE GREEN BRIDGE. 1910. Etching; 270 x 199 mm.  
218 ON THE BEACH. 1910. Etching and drypoint; 133 x 174 mm.  
219 THE ANGLERS. 1910-11. Drypoint; 120 x 158 mm.  
220 THE PRIVATEER. 1911. Etching and drypoint; 138 x 215 mm.  
221 TRAUMSTADT. 1911. Etching and drypoint; 138 x 213 mm.  
222 MARINE. 1911. Etching and drypoint; 175 x 233 mm.  
223 OLD WINDMILL. 1911. Etching; 138 x 214 mm.  
224 THE DISPARAGERS. 1911. Etching; 214 x 268 mm. *Lent by The Metropolitan Museum of Art, Dick Fund.*  
225 SUNRISE. 1911. Etching; 159 x 239 mm. *Lent by The Baltimore Museum of Art.*  
226 THE GATE. 1912. Etching and drypoint; 272 x 200 mm.  
227 SHIPS AT SEA. 1912. Drypoint; 106 x 137 mm.  
228 TELTOW I [near Berlin]. 1914. Etching; 178 x 235 mm.  
229 SWINEMÜNDE [on the Baltic]. 1916. Etching; 138 x 215 mm.  
230 SCHLOSSGASSE. 1916. Etching; 236 x 178 mm.  
231 TELTOW II. 1916. Etching; 178 x 235 mm.  
232 THE WILD AGITATED SEA. 1917. Etching; 178 x 235 mm.  
233 WINTER NIGHT. 1917. Etching; 138 x 216 mm.  
234 TOWER GATE IV, NEUBRANDENBURG. 1924. Etching; 378 x 318 mm.

## LITHOGRAPHS

235 DECREPIT LOCOMOTIVE. 1906. 210 x 144 mm.  
236 THE OLD LOCOMOTIVE. 1906. Lithograph with tint plate; 157 x 320 mm. *Lent by The Metropolitan Museum of Art, Dick Fund.*  
237 CARROUSEL PLACE. 1910. Lithograph printed in colors; 217 x 256 mm. *Lent by The Library of Congress.*  
238 CARROUSEL. 1912. Lithograph printed in colors; 205 x 250 mm.

239 TRAMPS. Date undetermined. Lithograph with tint plate; 205 x 241 mm. *Lent by The Metropolitan Museum of Art, Dick Fund.*

240 OFF THE COAST (State I). 1951. 235 x 373 mm. *The Cleveland Museum of Art, Gift of The Print Club of Cleveland.*

241 OFF THE COAST (State II). The Print Club of Cleveland Publication No. 29, 1951. 235 x 373 mm. *The Cleveland Museum of Art, Gift of The Print Club of Cleveland.* (Frontispiece)

242 Cancelled lithographic stone for OFF THE COAST (State II). *The Cleveland Museum of Art, Gift of The Print Club of Cleveland.*

243 MANHATTAN I (Version I). 1951. 295 x 231 mm.

244 MANHATTAN I (Version 2). 1951. 288 x 220 mm.

245 MANHATTAN II. 1951. 270 x 216 mm.

## COMIC STRIPS

246 The KIN-DER-KIDS: THE JIMJAM RELIEF EXPEDITION HAS A COLLAPSE. Published in *The Chicago Sunday Tribune*, 1906. Newsprint halftones in three colors; 19½ x 15½ ins. *Lent by The Museum of Modern Art, Gift of Lyonel Feininger.*

247 WEE WILLIE WINKIE'S WORLD. Published in *The Chicago Sunday Tribune*, 1906. Newsprint halftones in three colors; 19½ x 15 ins. *Lent by The Museum of Modern Art, Gift of Lyonel Feininger.*

## ILLUSTRATIONS





2. LONGUEUIL, NORMANDY

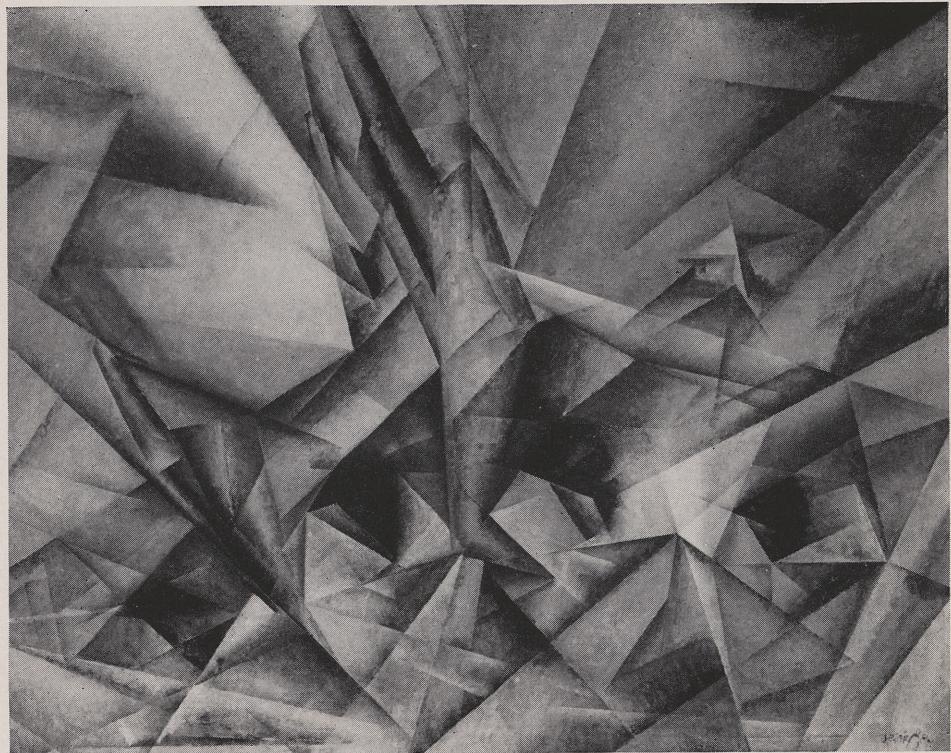
LENT BY THE BUCHHOLZ GALLERY, INC.



4. THE SIDE WHEELER

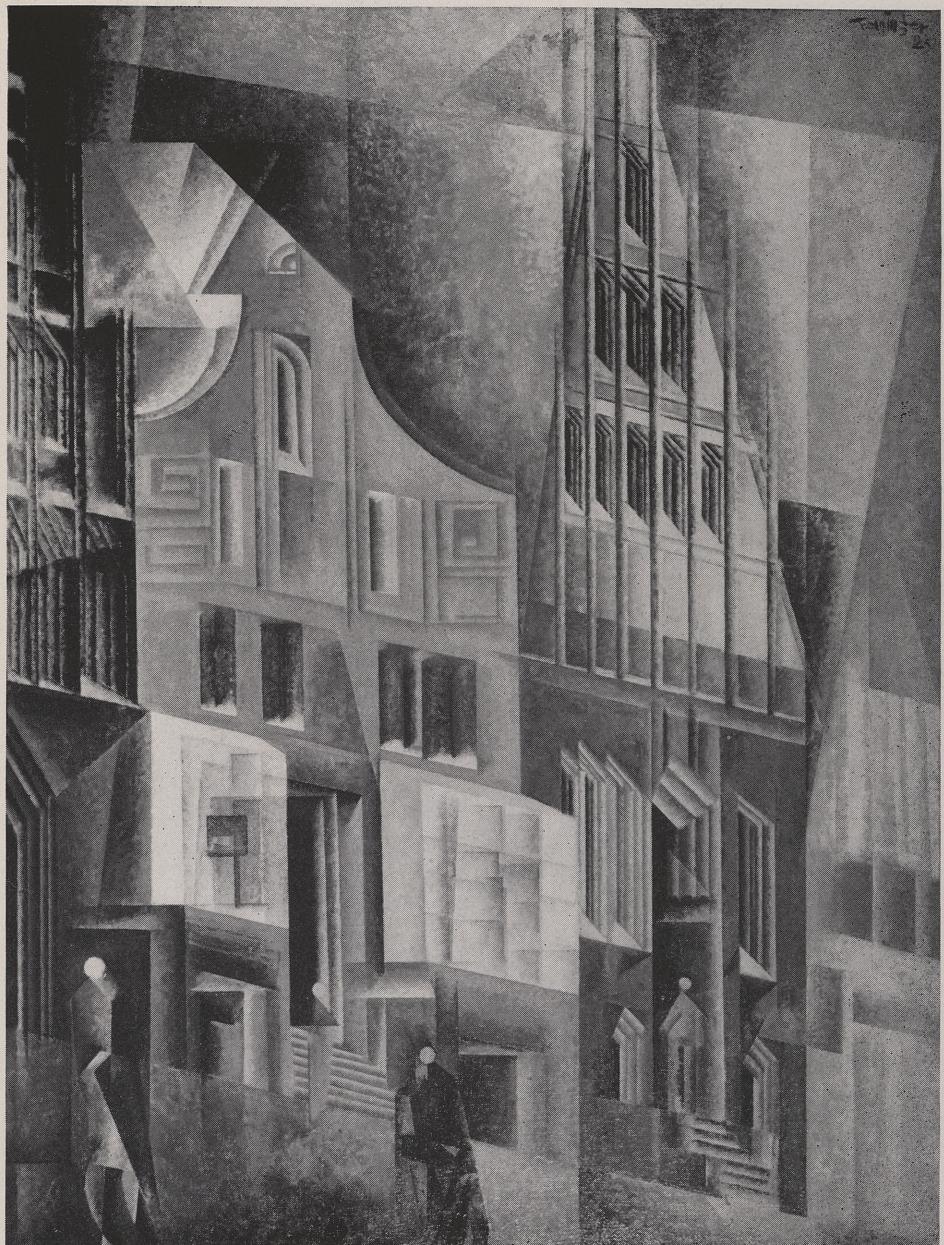
LENT BY THE DETROIT INSTITUTE OF ARTS

PLATE II



6. BRIDGE V

LENT BY THE PHILADELPHIA MUSEUM OF ART



9. GABLES I, LÜNEBURG

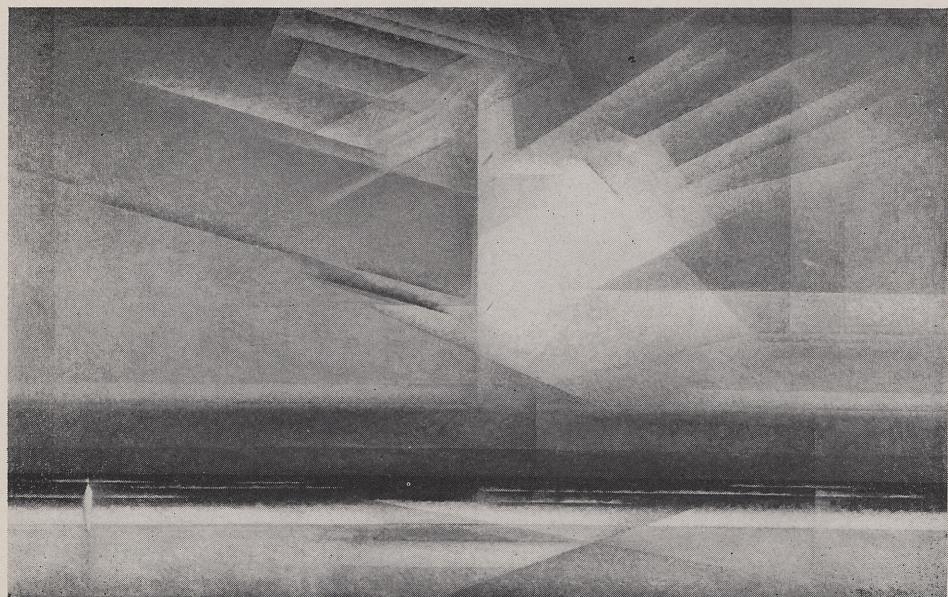
LENT BY MR. AND MRS. LYONEL FEININGER

PLATE IV



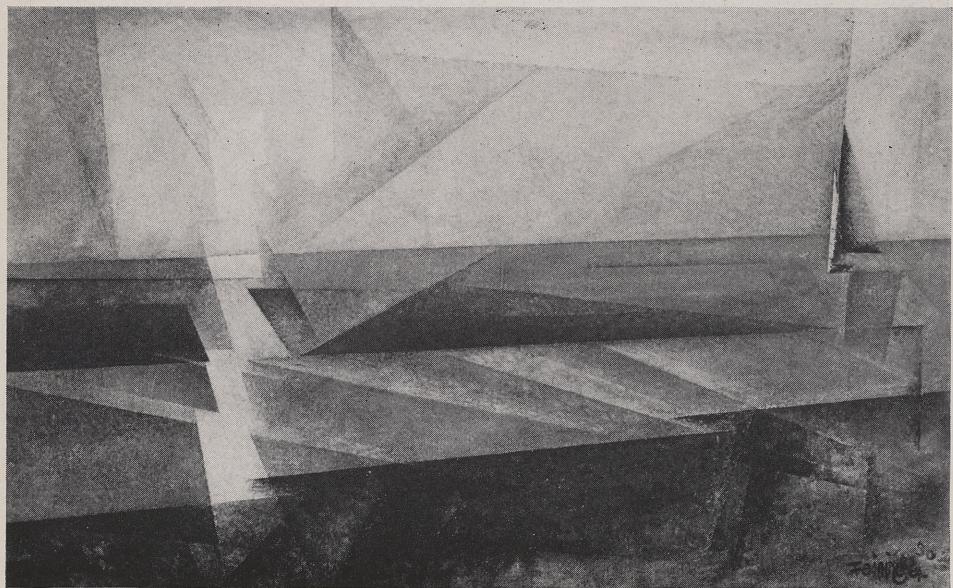
10. TOWN GATE TOWER II

LENT BY MR. AND MRS. LYONEL FEININGER



11. BIRD CLOUD

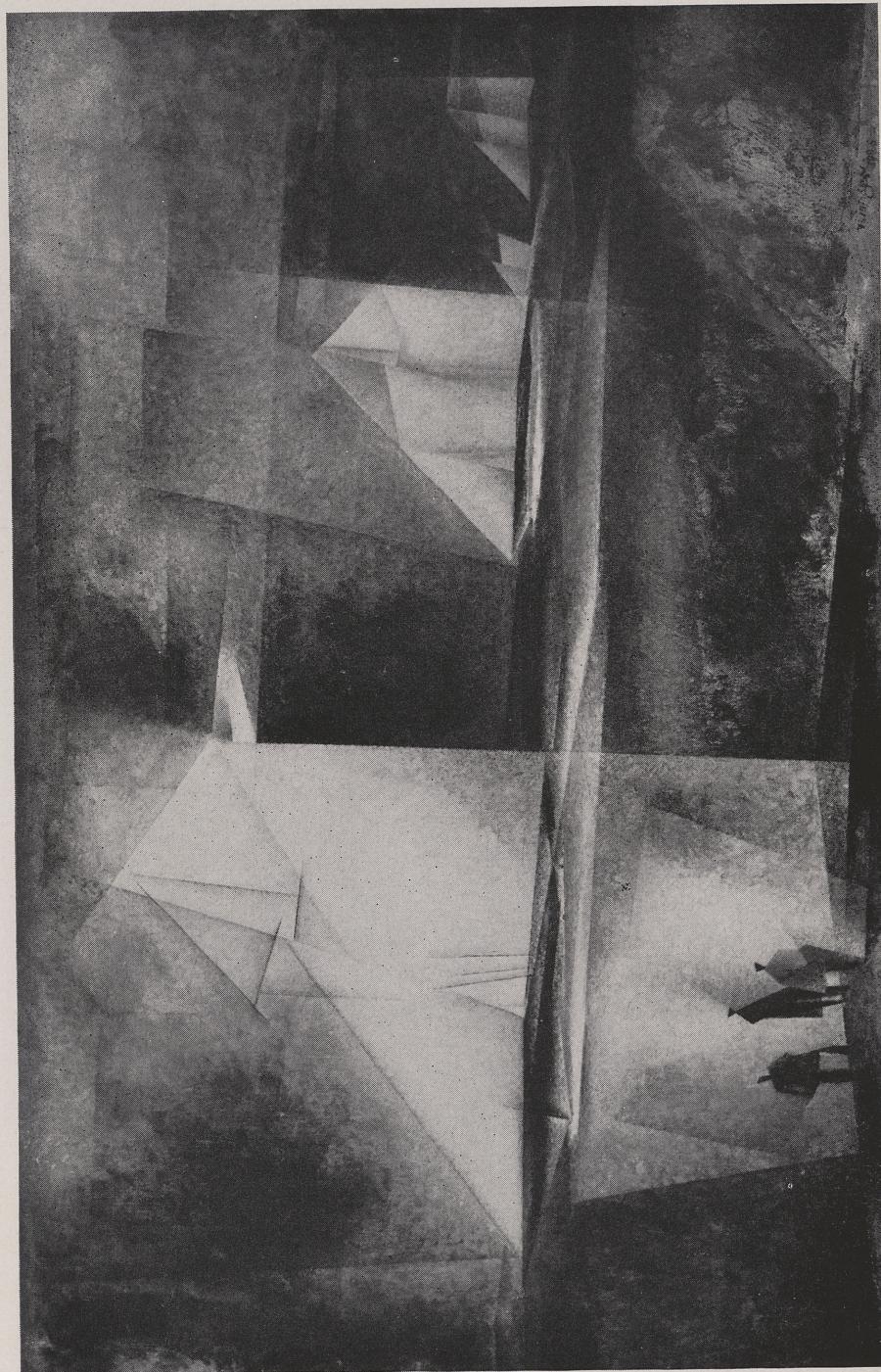
LENT BY THE HARVARD UNIVERSITY ART MUSEUMS



19. SUNSET

LENT BY THE MUSEUM OF FINE ARTS, BOSTON

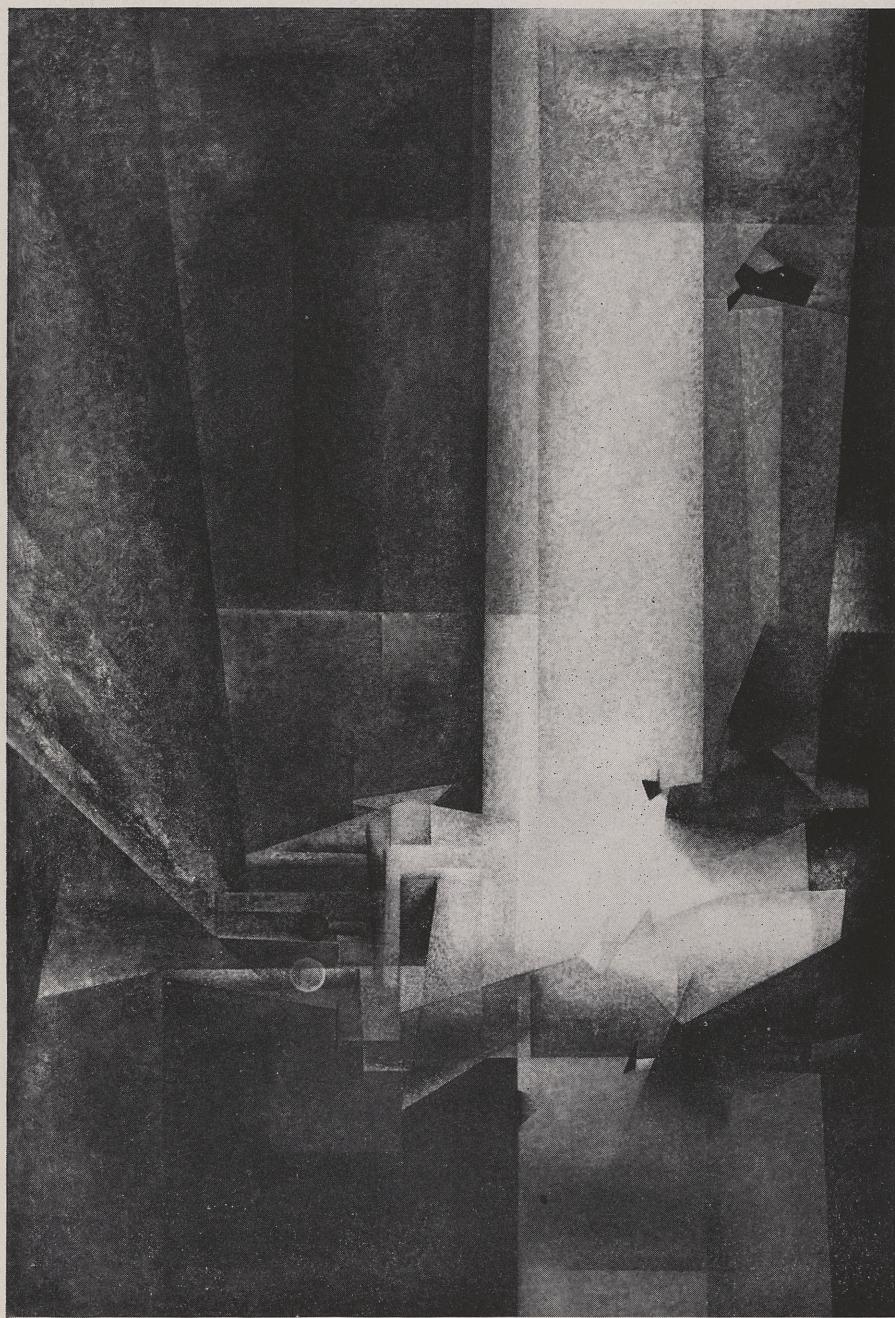
PLATE VI



13. THE GLORIOUS VICTORY OF THE SLOOP "MARIA"

LENT BY THE CITY ART MUSEUM OF ST. LOUIS

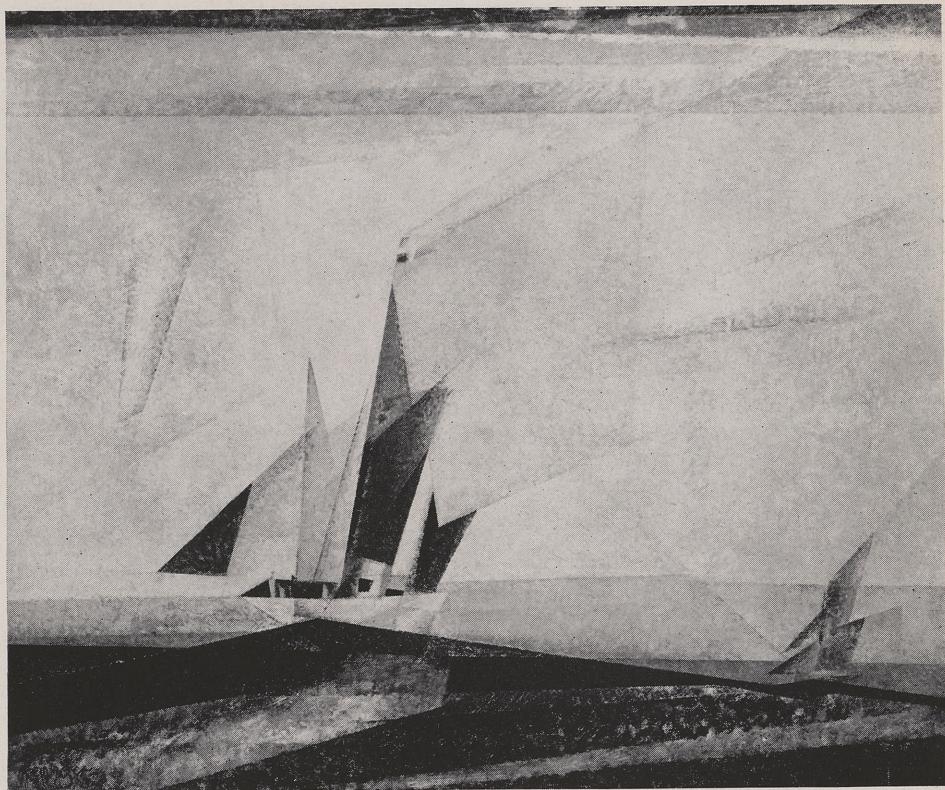
PLATE VII



16. THE STEAMER "ODIN" II

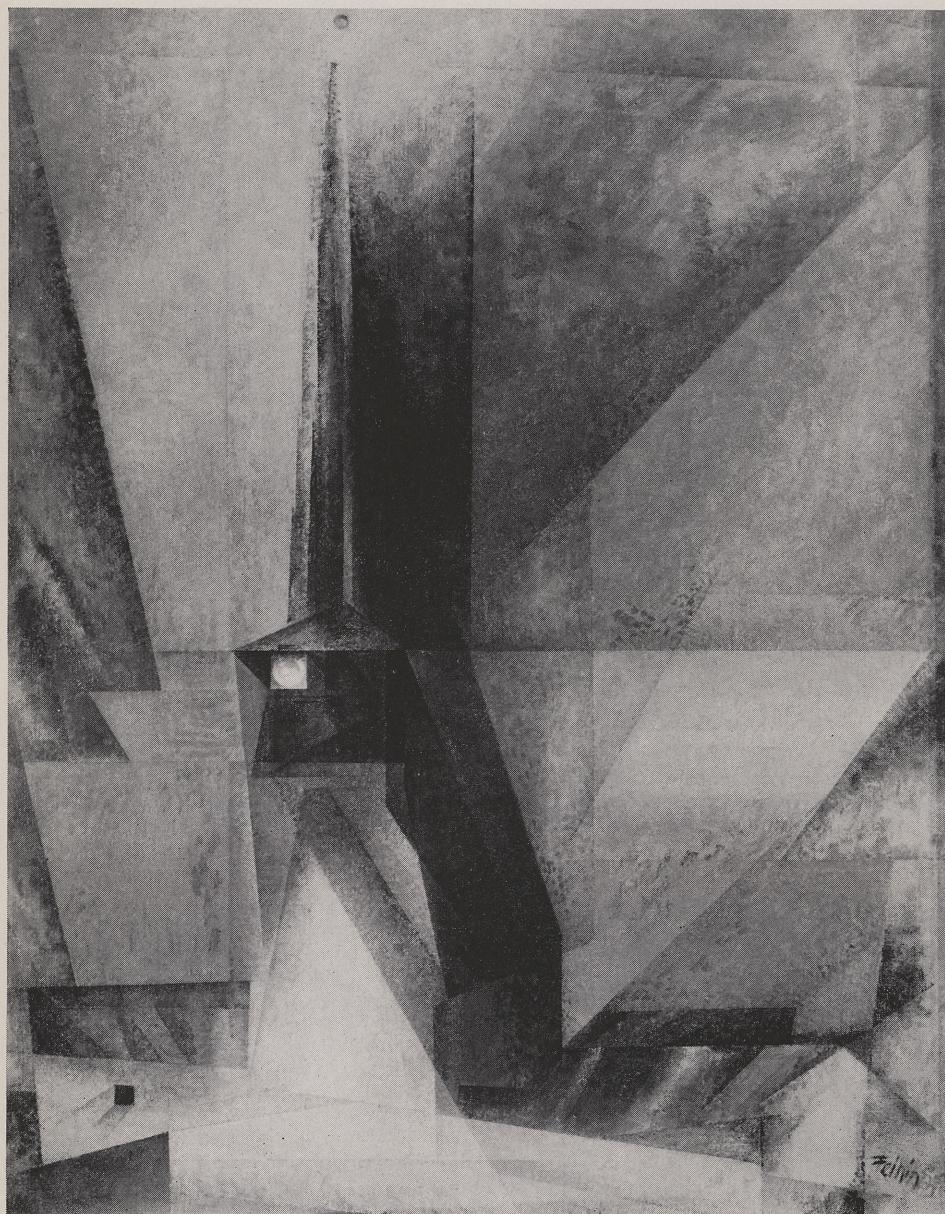
LENT BY THE MUSEUM OF MODERN ART

PLATE VIII



21. WESTERN SEA

LENT BY THE SPRINGFIELD MUSEUM OF FINE ARTS



22. GELMERODA XIII

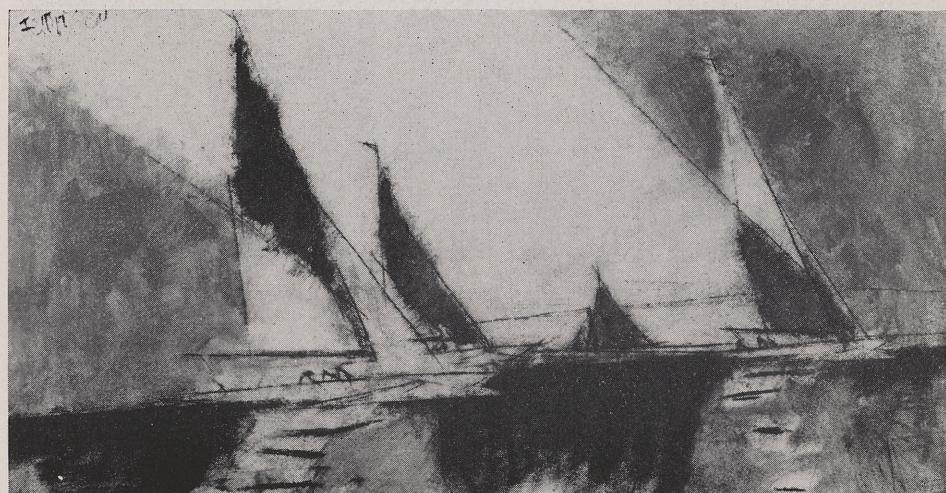
LENT BY THE METROPOLITAN MUSEUM OF ART

PLATE X



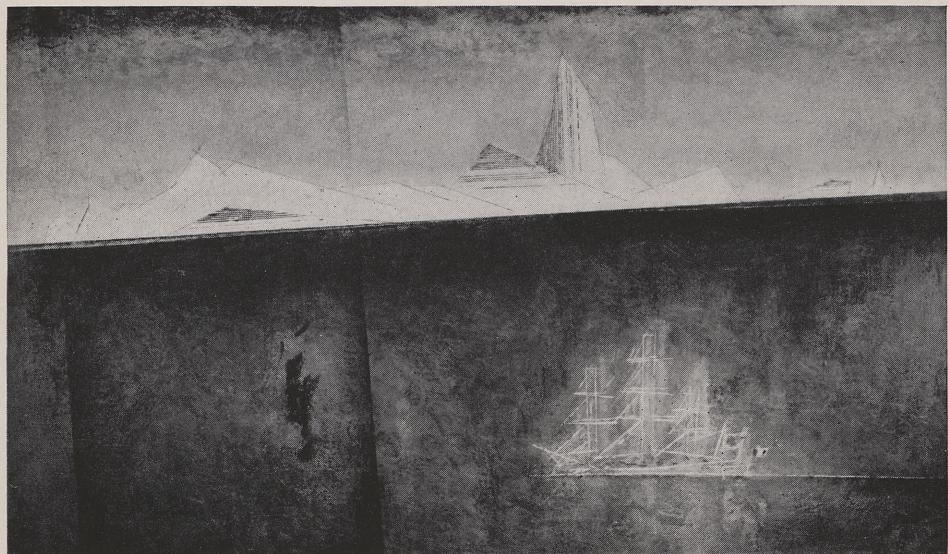
25. GABLES IV

LENT BY MR. AND MRS. LYONEL FEININGER



39. RACING SKERRY CRUISERS

LENT BY J. F. SEIBERLING



31. THE COAST OF NEVERMORE I

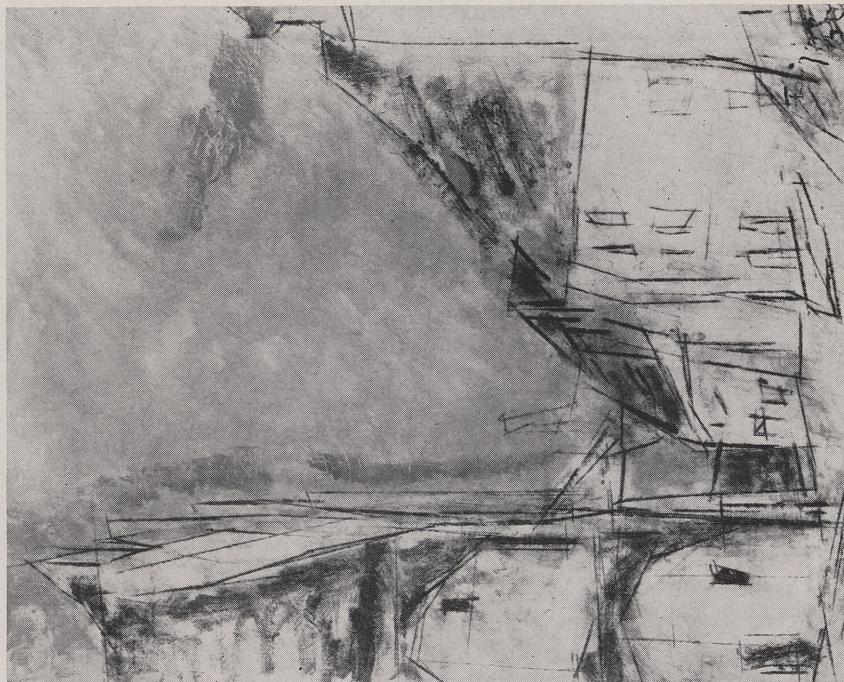
LENT BY MR. AND MRS. JOHN B. DEMPSEY



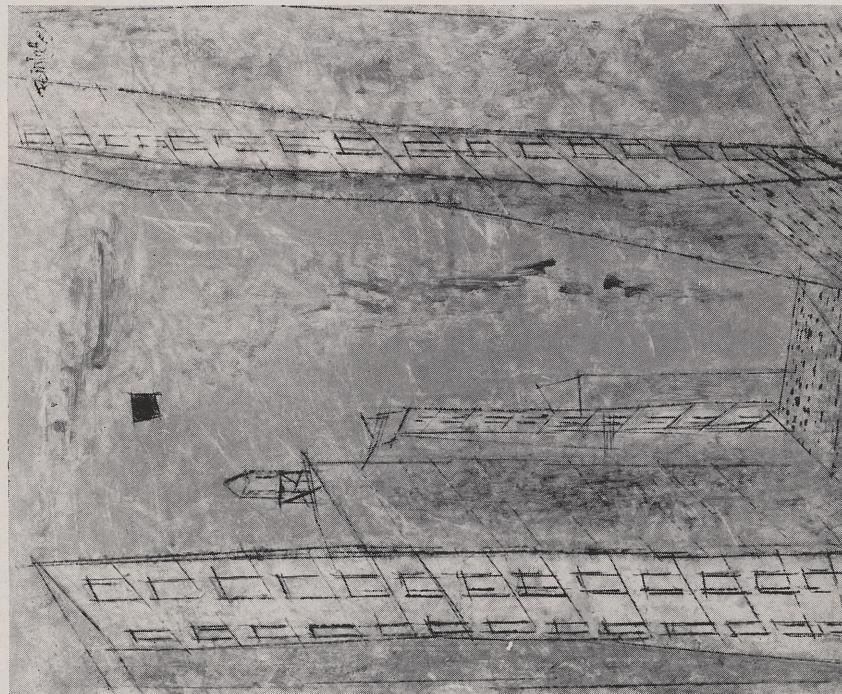
41. BALTIC — A RECOLLECTION

LENT BY THE TOLEDO MUSEUM OF ART

PLATE XII

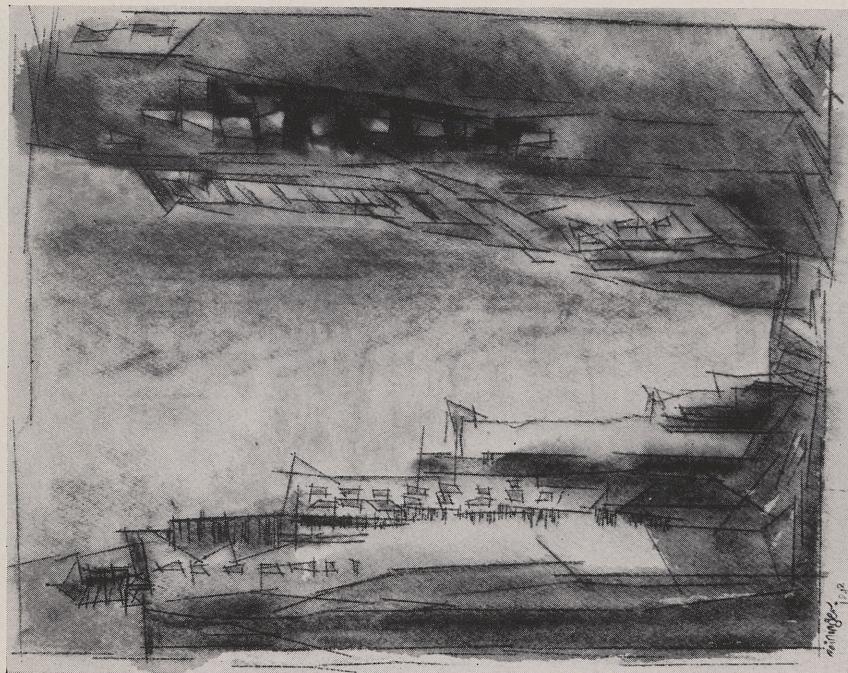


40. TOWN HALL OF CAMMIN  
LENT BY THE BUCHHOLZ GALLERY, INC.

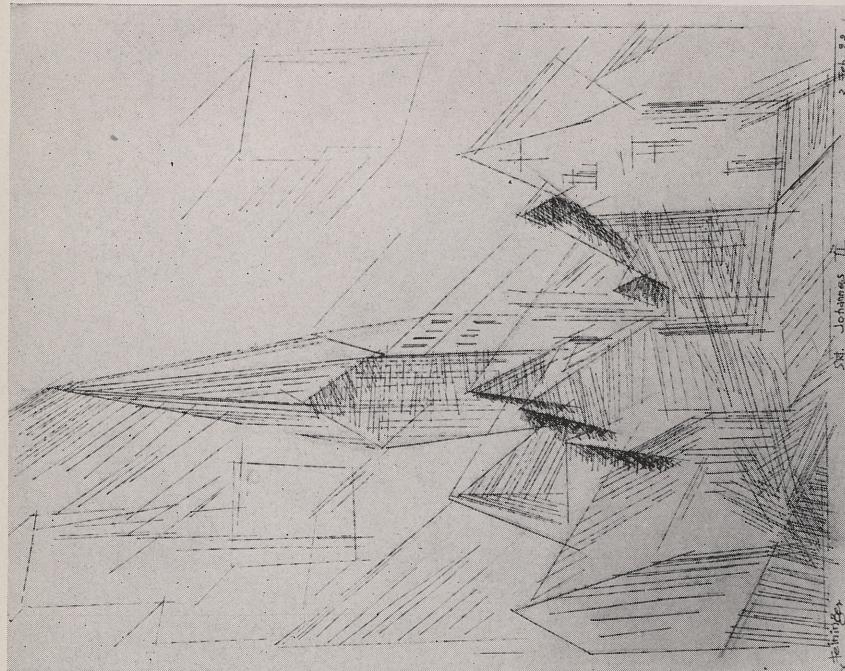


32. MANHATTAN DAWN  
LENT BY MR. AND MRS LYONEL FEININGER

PLATE XIII

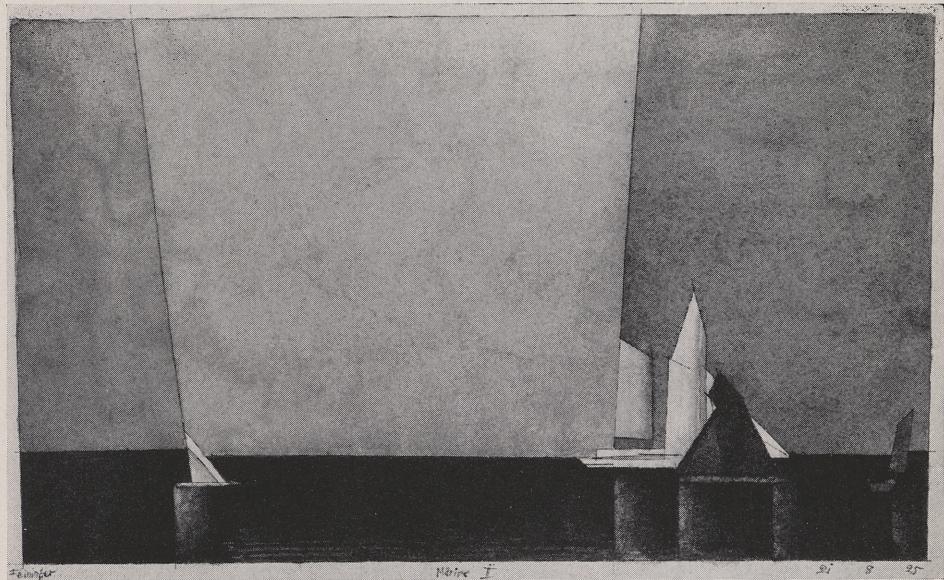


101. MANHATTAN CANYON  
LENT BY THE BALTIMORE MUSEUM OF ART



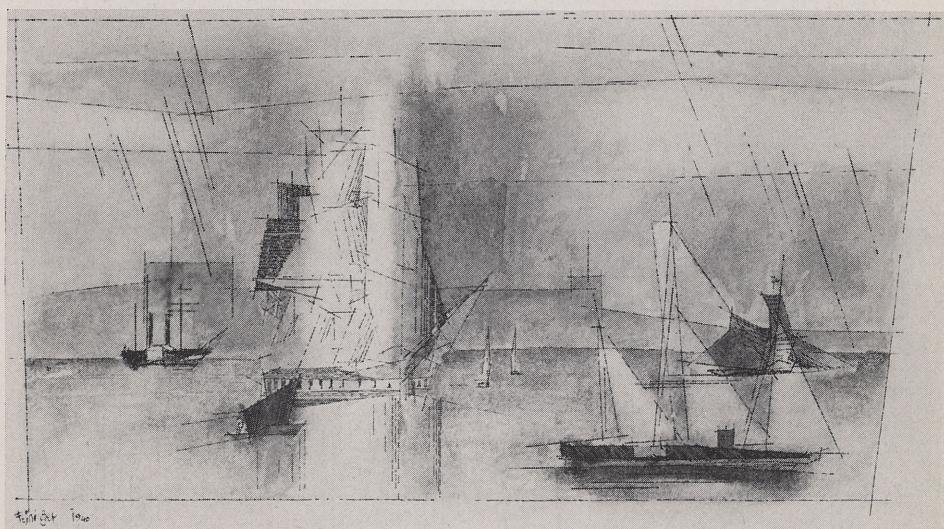
51. ST. JOHANNES II  
LENT BY LEONA E. BRASSE

PLATE XIV



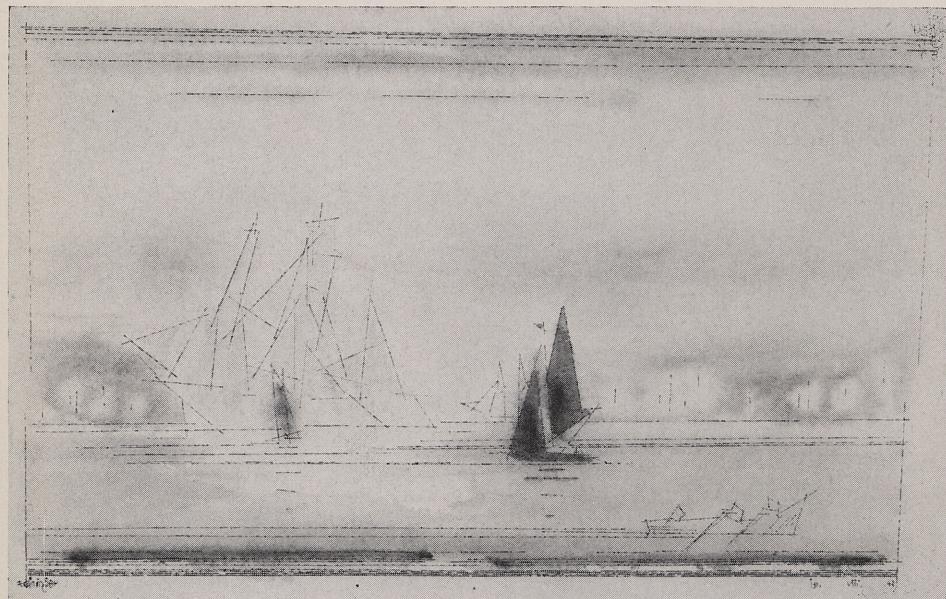
52. MARINE II

LENT BY JOHN S. NEWBERRY, JR.



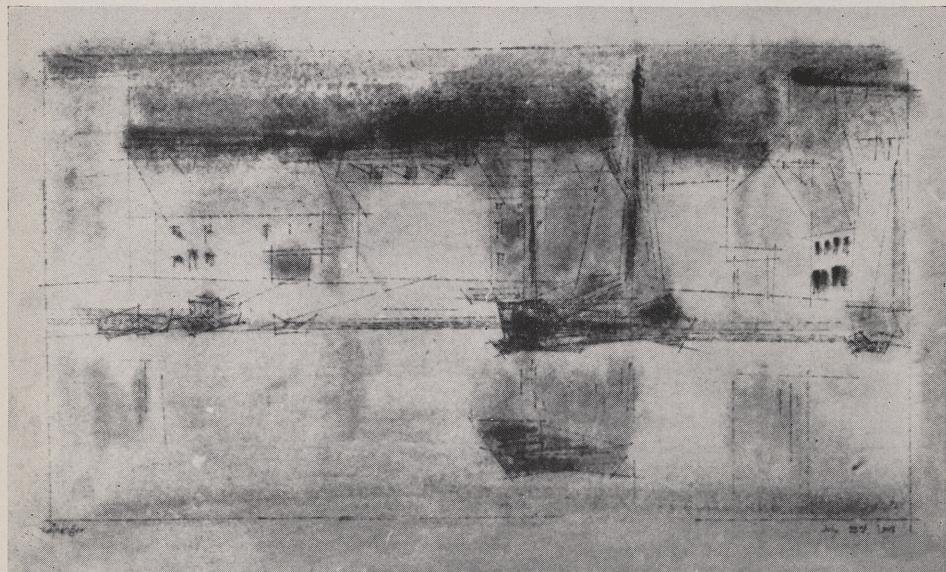
66. THE RIVER

LENT BY THE WORCESTER ART MUSEUM



78. HER MAJESTY THE BARQUE II

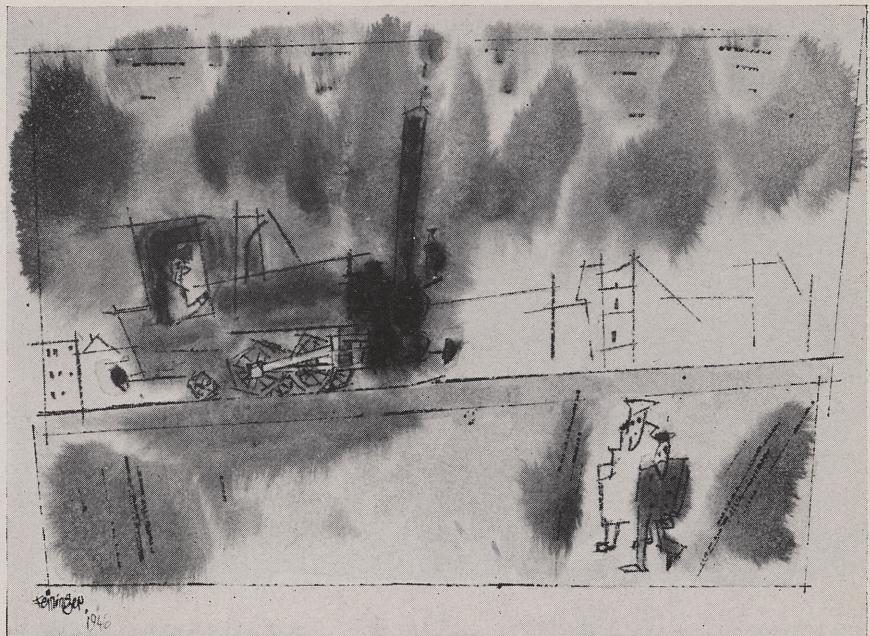
THE CLEVELAND MUSEUM OF ART  
(THE HINMAN B. HURLBUT COLLECTION)



79. QUIMPER AT NIGHT

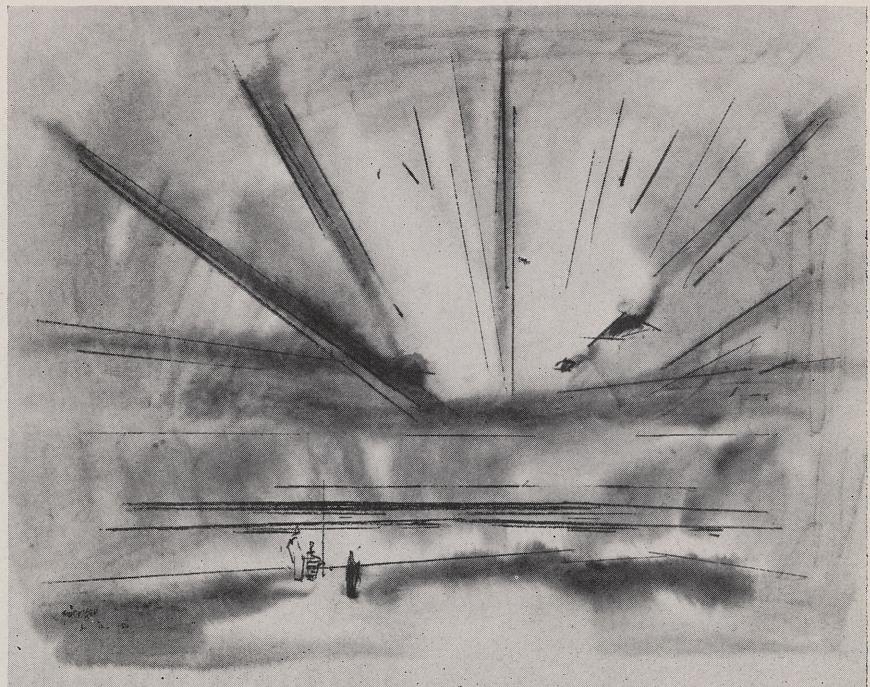
LENT BY MRS. MALCOLM L. MC BRIDE

PLATE XVI



90. LOCOMOTIVE

LENT BY MR. AND MRS. LYONEL FEININGER



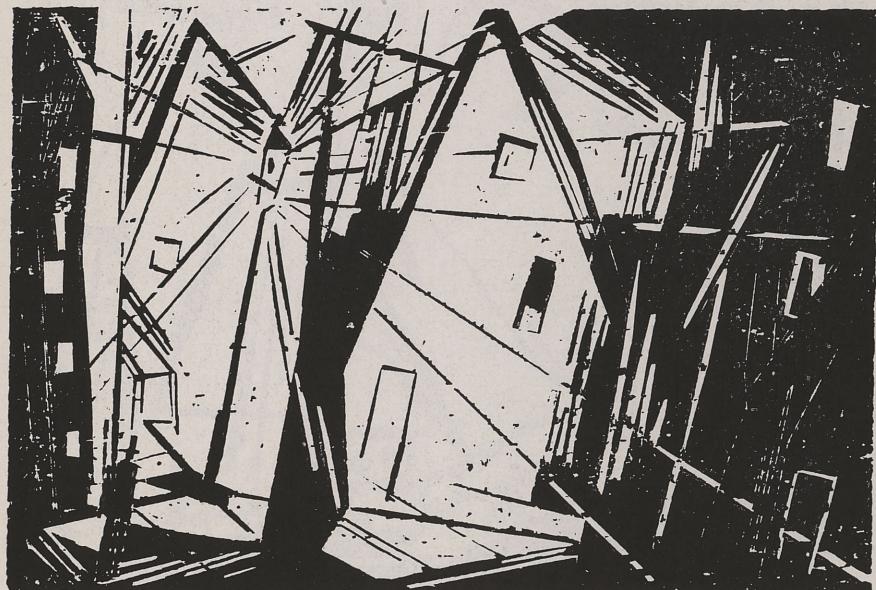
113. LUMINOSITY

LENT BY MR. AND MRS. LYONEL FEININGER



155. FISHING FLEET

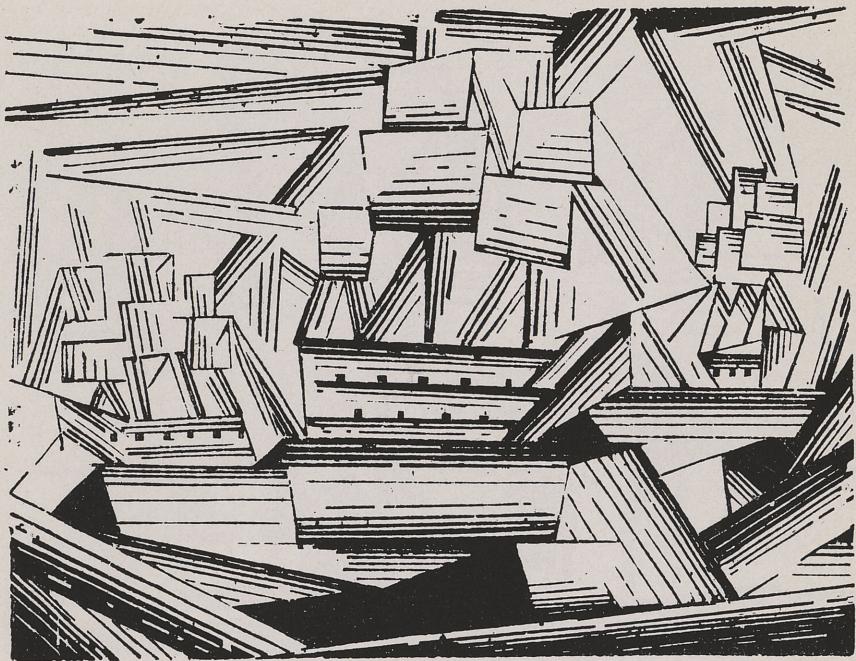
LENT BY MR. AND MRS. LYONEL FEININGER



215. LANTERN

LENT BY RALPH L. WILSON

PLATE XVIII



167. CRUISING SHIPS

LENT BY THE NATIONAL GALLERY OF ART  
(ROSENWALD COLLECTION)



168. SAILBOATS

ANONYMOUS LOAN

CMA REF  
ND237  
.F33  
P7  
1951  
C.4







8 422 CW 5199  
BR 12/08 00-030-00 Ohio  
THE Group





CLEVELAND MUSEUM OF ART



3 3032 00599 8145

CMA REF

ND 237

F33

P7

1951

C.4

